THE THEME OF MYSTICISM IN LITERARY RECEPTION:
A COMPARATIVE ANALYSIS OF
ALDOUS HUXLEY'S *TIME MUST HAVE A STOP* AND
PEYAMİ SAFA'S *MATMAZEL NORALİYA'NIN KOLTUĞU*

(Master's Thesis)

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Mehmet Can YILMAZ'ın hazırladığı "The Theme of Mysticism in Literary Reception: A Comparative Analysis of Aldous Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu*" başlıklı Yüksek Lisans tez çalışması, jüri tarafından lisansüstü yönetmeliğin ilgili maddelerine göre değerlendirilip kabul edilmiştir.

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Yüksek Lisans tezi olarak sunduğum, "The Theme of Mysticism in Literary Reception: A Comparative Analysis of Aldous Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu*" adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım kaynakların kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

Mehmet Can YILMAZ

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ÖZGEÇMİŞ

11.02. 1983 yılında Adana'nın Ceyhan ilçesinde doğdu. 1988 yılında Ceyhan Beşocak İlkokulu'nda başladığı ilköğrenimini 1993 yılında Ceyhan Sakarya İlkokulu'nda tamamladı. Ortaöğrenimini 1993-1999 yılları arasında Ceyhan Anadolu Lisesi'nde okuduktan sonra 2000 yılında Adana Abdulkadir Paksoy Lisesi'nde tamamladı. Aynı yıl yükseköğrenime başladığı Atatürk Üniversitesi İngiliz Dili ve Edebiyatı bölümünü 2004 yılında tamamladı. 2005 yılında Dumlupınar Üniversitesi, Sosyal Bilimler Enstitüsü, Batı Dilleri ve Edebiyatı Anabilim Dalı'nde Yüksek Lisans çalışmalarına başladı. 2004 yılından bu yana Dumlupınar Üniversitesi, Fen-Edebiyat Fakültesi, Batı Dilleri ve Edebiyatı Bölümü, İngiliz Dili ve Edebiyatı Anabilim Dalı'nda Araştırma Görevlisi olarak çalışmaktadır.

Mehmet Can YILMAZ

CURRICULUM VITAE

Born in Ceyhan, Adana, on 11.02.1983; his educational experience includes: (1) primary education at Ceyhan Beşocak Primary School (until 1992); (2) the completion of primary education at Ceyhan Sakarya Primary School (1993); (3) secondary education at Ceyhan Anatolian High School (1993 - 1997); (4) high school at Ceyhan Anatolian High School (until 1999) (5) high school diploma at Adana Abdulkadir Paksoy High School (1999 - 2000); (5) Bachelor of Arts Degree in English Language and Literature at Atatürk University (2000 – 2004); (6) MA student in the division of Western Languages and Literature at Dumlupinar University, Kutahya (2005 - present). He has been working as Research Assistant in the department of Western Languages and Literature at Dumlupınar University since 2004.

Mehmet Can YILMAZ

ÖZET

Aldous Huxley'nin 1944 yılında yayımlanan *Time Must Have a Stop* romanı yazarın kariyerindeki son dönem olan mistizmininin edebi kanıtıdır. Aynı şekilde, Peyami Safa'nın 1949'da yayımlanan Matmazel Noraliya Koltuğu'da yazarın mistizme eğilimini sergileyen ilk romanıdır. Safa'nın romanındaki bazı tümceler romanını yazmadan önce Huxley'nin romanının okuduğunu kanıtlamaktadır. Bu tezin amacı Peyami Safa'nın Huxley'nin romanını nasıl alımladığını ve aynı temayı romanına nasıl yansıttığını ortaya koymaktır.

İlk bölüm hipotezlerin üzerine kurulduğu yöntemlemenin kuramsal altyapısını içermektedir. Öncüleri Hans Robert Jauss ve Wolfgang Iser olan Konstanz Okulu'nun alımlama kuramı tasvir edilmektedir. Jauss'un "beklentiler ufku" ve Iser'ın "üstü kapalı okuyucu"sub u tezin temel aldığı kavramlandırmalardır.

Ayrıca bu bölüm yazarların Avrupa'daki edebi akımları alımlamasının ve bu dönemdeki romanların ana temalarının yanısıra, Türk romanının ondokuzuncu yüzyılın ikinci yarısından başlayarak 1980'e kadarki gelişiminin kısa bir tasvirini içermektedir.

İkinci bölüm mistisizm kavramının başlangıcından bugünkü algılanışına değin tarihselliğinin yanısıra Aldous Huxley'nin *Time Must Have a Stop* ve Peyami Safa'nın *Matmazel Noraliya'nın Koltuğu* eserlerinin karşılaştırılmasını içermektedir. Safa'nın Huxley'nin romanını alımlayışını oluşturan ana yönler incelenmiştir. Her iki romanın ana tezleri karşılaştırılmıştır. Ayrıca yapısal öğeler de incelemiştir ve bu anlamda her iki romanın da anlatım teknikleri karşılaştırılmıştır.

Sonuç kısmında ise, Konstanz Okulu'nun alımlama kuramı kullanılarak, Safa'nın Huxley'nin *Time Must Have a Stop* eserini okuduktan sonar mistizmi *Matmazel Noraliya'nın Koltuğu*'nda nasıl işlediği ve bağlamlaştırdığı ortaya konulmuştur.

ABSTRACT

Aldous Huxley's *Time Must Have a Stop*, which was published in 1944, is the literary manifestation of his mysticism which is the last phase of his career. Likewise Peyami Safa's *Matmazel Noraliya'nın Koltuğu (Mademoiselle Noraliya's Armchair)* which was published in 1949 is the first novel of the writer which depicts his tendency to mysticism. Some phrases in Safa's novel prove that he had read Huxley's novel before ho wrote his novel. The aim of the present thesis is to reveal how Peyami Safa received Huxley's novel and how he reflected the same theme in his novel.

The first chapter consists of the theoretical background of the methodology upon which the hypotheses are founded. The reception theory of Constance School of which major exponents of the school are Hans Robert Jauss and Wolfgang Iser is described. Jauss's "horizon of expectations" and Iser's "implied reader" are the basic conceptions for the present thesis. Also it consists of description of the development of Turkish novel beginning from the second half of the nineteenth century till 1980 along with the writers' reception of European literary movements and main themes in this period as well as the historicity of the conception of mysticism beginning from the origin of the term until how it is perceived today.

The second chapter consists of the comparison of Aldous Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu*. The major aspects which constitute Safa's reception of Huxley's novel have been analysed. Main theses of both novels have been compared. Structural elements have been examined as well and in this respect the narration techniques of both novelists have been compared.

In the conclusion part, using the reception theory of Constance school, how Safa employed and contextualised mysticism in *Matmazel Noraliya'nın Koltuğu* after his reading of Huxley's *Time Must Have a Stop* has been revealed.

CONTENTS

INTRODUCTION

The present thesis puts forward an example of literary reception by embarking on a conjunctive analysis of Aldous Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu*. The comparison between the two novels regards mysticism as their central theme and, the matter under discussion becomes more challenging, or at least interesting as each writer represents a different cultural background.

Born on July 16, 1894, Aldous Leonard Huxley became one of the most productive writers of the twentieth century literature. Born into well-known Huxley family including Thomas Huxley known as "Darwin's bulldog" academic circles as his grandfather and, Julian Huxley, his brother, a frontier of social Darwinism as well as Matthew Arnold the famous literary scholar of the Victorian period he became influential on the readers of last century not only through his literary works but also his philosophical studies.

His early studies mainly reflected his disappointments with the destructivity of 1920s also included *Crome Yellow* (1921), *Antic Hay* (1923), *Point Counter Point* (1928) and, *Jesting Pilate* (1926) and, delineated his strong pessimism due to anti humanist aspects of scientific progress in *Brave New World* (1932) the most widely accepted novel of Huxley. When we look at today's world, Huxley can be regarded as one of the greatest writers who has left such successful prophecies behind. An important turning point in his life is his move to Hollywood, California in 1937. Not long after his settlement his friend Gerald Heard introduces him to mystical Vedanta circle of Swami Prabhavananda and produced his most well known philosophical study *The Perennial Philosophy* which is a manifestation of his mystical thoughts.

The period beginning with his occupation with Vedanta is known with mystical treatises and psychedelic studies including *The Doors of Perception* (1954) as well as his last well known novel *Island* (1962) another successful book that forecasts the affects of human cloning as much as *Brave New World*. It is this

period that he wrote *Time Must Have a Stop* (1944). Huxley has been a very influential figure for his expressions of mystical experiences. There is not a person who learned about Eastern philosophy in the 1960s who is not directly or indirectly indebted to Huxley the philosopher (Izzo, 86).

Aldous Huxley died on November 22, 1963 known rather as the day on which USA President John F. Kennedy died.

Born on 1899 in Istanbul, Peyami Safa lost his father Ismail Safa, a well known poet, while he was just two years old. Apart from the sorrows of leading a life without father, he also passes through some ten painful years due to his physical illness related to his bones. His pains throughout these years find its reflection in his most well known book *Dokuzuncu Hariciye Koğuşu* (1932) as well as his other novels.

Peyami Safa is also one of the most productive writers of the era in his country not only by his literary products but also by his philosophical writings and pamphleteering. He also produced many works under the nickname of *Server Bedi*. *Cumbadan Rumbaya* is the most famous of those.

Safa's studies can be divided to periods the same as Huxley's. The first period is typical for the depiction of westernization and *Fatih-Harbiye* and *Bir Tereddüdün Romanı* are the well known novels of this period. While the main theme is westernization through east-west debates in his novels till 1949, with the publication of *Matmazel Noraliya'nın Koltuğu*, mysticism and body-soul are the main thematic aspects of his novels. East west dichotomy, which dominates the first period of the Turkish novel reaches its end by Safa's *Matmazel Noraliya'nın Koltuğu*, yet the presence of another dichotomy as body-soul situates the novel among the other first period novels. The main reason, on the other hand, behind this change is the shift in political paradigms beginning from 1946. By 1950, The Democrat Party wins the elections and conservatism finds its peculiar way of expression under the ruling of The Democrat Party supported mainly by the

conservatives of the country. This period is also marked by the change in his political attitudes. His ideas reflecting his support for Ataturk's revolutions find a new way under the influence of mysticism and conservatism. While he supported and contributed to Kemalism through his sayings and conservatism in the preceding period, now he seeks the way to support his own ideas through Kemalism (Yıldırmaz, 2003: 15). Safa died on June 15, 1961.

The study is justified by the evident similarities between both writers' thematic expression of mysticism in their novels, its different mode of representation and aspects asserted in the novels and the structural elements used to employ is the thematic concern.

To reveal these similarities is the major aim in of the thesis in relation to which are concrete objectives of the thesis:

- the focus on Peyami Safa's reading process which results in the production of a new literary work according to major theorists of reception theory who are Hans Robert Jauss and Wolfgang Iser;
- the critical and theoretical evaluation of the concepts such as horizon of expectations, implied reader, wandering viewpoint in relation to our study;
- the exemplifications of literary receptions in Turkish novel preceding Safa's novel;
- the application of reception theory to Safa's *Matmazel Noraliya'nın Koltuğu* in order to demonstrate how the writer actualizes Huxley's mysticism through its reflection in the novel.

The theoretical and methodological foundation of the thesis allows for the explanation of Peyami Safa's reading practice of Huxley's *Time Must Have a Stop* which is conditioned by his horizon of expectations and wandering viewpoint during the reading.

The theoretical and methodological basis of our study is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Jauss, Iser, Holub, and De Man.

The principles and methods of our study applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextuality, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by two chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusion, representing our final reflections, and by the bibliography and index.

The study is not only practical concerning the application of reception theory to Safa's novel, but also it allows for the penetration of the theories of Constance School into critical sphere of our country. The main reason behind the extended description of theoretical background with the additional emphasis on Jauss's literary historiography in the first chapter is that there is a need to introduce Reception Theory of Constance School in a more detailed way. The standing point of reception theory is remarkable for its approach to literature. As De Man notes in his introduction to Jauss's *Toward an Aesthetic of Reception* "the concerns of such groups are methodological rather than, as in the case of New Criticism or the Frankfurt School, cultural and ideological; their influence is didactic and "scientific" rather than critical"(De Man in Jauss, 2005: vii). There have been some studies in Turkey through the application of reader-response theories, yet this is what makes our study noteworthy. The theoretical foundation of this study should not be confused with the reader response theory which originated in United States of America in the light of Constance School. The major

theoretician of reader-response theory is Stanley Fish and its application and premises are somewhat different from Constance School despite the central role of the reader. But reception theory also asserted a new understanding of canon formation which is dynamic in its nature and allows for the rereading of "masterpieces" to form a new canon in accordance with the tastes and norms of the readers of the period. What should be noted at this point is that, although Jauss turned his direction toward reading rather than literary historiography and horizon of expectations as a determinate of reading practice in his book *Aesthetic Experience and Literary Hermeneutics* (1982) on literary reception his ideas concerning canon formation and horizon of expectations have been used in numerous individual studies.

CHAPTER ONE
RECEPTION THEORY
(SCHOOL OF CONSTANCE)

1.1 Major Approaches Preceding Reception Theory

Reception theory, of which major exponents are Hans Robert Jauss and Wolfgang Iser, introduced a new evaluation model in the history of criticism when its premises were first announced in 1967 after Jauss's inaugural lecture *"Literary History As a Challenge to Literary Theory"* was delivered at University of Constance. With its focus on the reader and reading process as well as historical interrelation of the reception of texts for the construction of meaning this new approach set its own norms of critical evaluation in an original way.

In order to obtain a sufficient comprehension of reception theory, one should not only examine the methodological premises of the approach but also investigate the status it has provided for itself within the history of literary criticism. While the penetration of the reader into the creation of meaning marked an undeniable shift concerning the evaluation of the texts, the theory especially through Jauss's reactionary works draws attention to the current situation of literary studies and illuminates mainly German and European academic circles of the time with regard to pathway that has to be followed. Jauss's work is part of a reaction against orthodoxy, an orthodoxy that refuses to admit, as Hegel is supposed to have stated in his *Aesthetics*, that the end of classicism is also the end of art (De Man in Jauss, 2005: xi). Jauss, with his "provocation", is didactic in this respect.

In his book *Toward an Aesthetic of Reception* Jauss delineates the history of arts based on three phases. These three phases, each being a paradigm in itself, conduct their own systematic approaches to art and determine a range of objects to be approached, thus asserting a canon of their own. Due to basic differences concerning artistic merits, each may foreground different texts and put forward a set of "valuable" and "great" books in accordance with its own appreciation (2005: 46-75).

Prescientific phase which covers the seventeenth and eighteenth century is the first one of these three. Referring to neo-classical norms of appreciation, it takes classical art as the model to assert new artistic elements.

> Before it turned to tracing the history of style, art history had always taken the form of artists' biographies, which were linked only through chronological order. [...] The model was Plutarch's *Lives*, which also established the patterns of "parallels". This form of integration, which until the end of the eighteenth century underlay the response to classical art and the dispute over its exemplary character, belonged specifically to the first stage of the "histories of art appreciation" (Jauss, 2005: 46).

This set of evaluation reaches its end by the turn of the eighteenth century especially due to effects of competition among colonial powers. The uppermost countries of Europe which were close to the end of the way to being nation-states sought the possible channels for the sake of a nation conscious. Literature was an ideal device. To build up national canons, sources of literary texts were taken under scrutiny through a positivist approach. Jauss makes references to well-known German idealist Gervinus with respect to his remarkable studies in theory of historiography who is the producer of the first (and only) theory of historiography [Historik] written by a philologist under the title of *History of the Poetic National Literature of the Germans [Geschicbte der poetischen Nationalliteratur der Deutschen]* (l835-42) (2005:6). But such a task bore the disadvantage of complexity of sources as follows:

> The principle of explaining a work of art by the sum of its historical conditions meant that, with every work, study had to start right from scratch, so that the "beginnings" could be ascertained from its sources, and the determinant factors of time and environment could be extracted from the author's life. The question of sources, which inevitably leads to the question of sources of sources, loses its way in "histories" just as completely as that of the link between life and work. Thus the sequential link between one work and the next is lost in a historical vacuum, which would be obvious simply from the chronological order if it were not concealed by the vague generalization of "currents" or "schools," or bridged by an external nexus, borrowed from pragmatic history—first and foremost, that of nationhood (Jauss, 2005: 47).

Between these two phases there is also the Enlightenment period when art historiography did not take as a remarkable part as it had done before and would do

after. Emphasis is on the impossibility to put same aesthetic norms or the appreciation of both modern productions and classical productions. This was because each epoch had its own customs, its own tastes, and therefore its own ideas of beauty (*Beau relative*) (Jauss, 2005: 47). This approach of the Enlightenment period, which introduces philosophy of history on the other hand, is crucial for Jauss to stir the awakening for a refreshment of literary history during its ongoing weakening in the twentieth century.

Finally, with the gradual discredit of nationalist-positivist approach in the first quarter of the twentieth century the third paradigm came into existence. Known in Germany as *werkimmanent*, the intrinsic approach assumed the "close reading" of literary texts. New Criticism and Russian Formalism being the worldwide famous schools, it became the reflection of dissatisfaction with historicism and objective-positivism of the nineteenth century.

Intrinsic approach attempted to consolidate the status of literature. Both New Criticism and Russian Formalism treated literature as an autonomous object to be studied. Linguistic scrutiny of texts became the major methodology and figures of speech as well as structure of narration were the key elements for analysis of a text.

But due to omission of external factors Jauss identifies the shortcomings and inadequacy of this approach. The rehabilitation of philosophical hermeneutics, the call for criticism with more social relevance, and the appearance of alternatives like the archetypal criticism of Northrop Frye or structuralism are for him symptoms of a crisis in the third paradigm (Holub, 1985: 3).

1.2 The New Paradigm

The new paradigm encountered the necessities of contemporary society. The crisis with regard to methodology especially in the Germany of sixties was immense. The social and intellectual climate of Germany as well as of Europe was inclined to a

revision of higher education system. This tendency for innovation included reevaluation of literary canons and reconstruction of the departments which would be based on new curriculums.

In fact, the University of Constance, where both Iser and Jauss taught beginning in the late sixties, was founded at the time as an alternative to the rigid, restrictive system of higher education at most German universities (Holub, 1992: 8). The location of Constance in Germany as being in the most southern part of the country is very representative of its standpoint. The school had a reformist structure with regard to traditional methods of literary appreciation. Not only *Geistesgeschichte* of the nineteenth century that was still influential in the first half of the century, and the elitist and conservative approach of Wolfgang Kayser to literature, but also literature itself was under attack by young scholars.

Apart from his essay as the written version of his inaugural lecture at 1967, Jauss had another essay in 1969 under the title of *"The Change in the Paradigm of Literary Scholarship"* which is the original articulation of his identifications concerning the shifts of paradigms mentioned above. In this essay Jauss never mentions reception theory by name. Clearly, however it is his favored candidate for the fourth paradigm (Holub, 1985: 4). The essay also accounts the requirements of the new paradigm. First of all it has to keep in safe the ones which all preceding paradigms asserted such as interpretation, mediation, and actualization of past art:

> This specific accomplishment [of a literary paradigm] . . . is the ability to wrest works of art from the past by means of new interpretations, to translate them into a new present, to make the experiences preserved in past art accessible again; or, in other words, to ask the questions that are posed anew by every generation and to which the art of the past is able to speak and again to give us answers (qt. by Holub, 1985: 3-4)

Jauss, in addition to persisting requirements, accounts three original ones in order to fully satisfy the demands:

1. The mediation of aesthetic/formal and historical/reception-related analysis, as well as art, history, and social reality;
2. The linking of structural arid hermeneutical methods (which hardly take note of their respective procedures and results);
3. The probing of an aesthetics (no longer related solely to description) of effect [Wirkung] and a new rhetoric, which can equally well account for "high-class" literature as well as popular literature and phenomena of the mass media. (qt. by Holub, 1985: 4)

Though Jauss did not pronounce reception theory during the original lecture in 1969 which was in a way a call for change and shift in literary studies, it his favored candidate for the fourth paradigm since the two dominant approaches of the period, Marxism and Structuralism, were not able to respond to such demands to him as Holub indicates:

Marxism is dismissed since it is considered to consist only of mechanistic procedures; it can thus be conveniently consigned to the historicist-positivist; dustbin. Structuralism, although granted a degree of legitimacy, is in the last analysis discredited because it has not exhibited the unity required for paradigmatic status. Only reception theory seems able to fulfill the three demands that Jauss postulates (1985:4).

By the help of the shortcomings and disadvantages of Marxism and Structuralism, reception theory immediately obtained maintenance initially within German and afterwards European literary circles. Robert Holub, who is the most well-known specialist of this approach, along with the gradual disappearance of Marxism and structuralism, lists some other factors that considerably contributed to the instant acceptance of reception. Holub describes the outstandingly tumultuous decade of the introduction of and rapid response to reception theory in the light of the events of social, political and intellectual spheres:

In the economic sphere the end of the "economic miracle" and its promise of unlimited growth and prosperity as well as the first signs of recession in the middle of the decade contributed to a more questioning attitude in West Germany towards systemic and institutional structures. In the political arena, the end of the Adenauer era in 1963, the Great Coalition in 1966, and the rise to power of the SPD on a non-socialist basis are both symptoms of change and causes for further reflection (and action). It is no coincidence, for example, that the extra-parliamentary opposition (APO) finds its beginnings in this atmosphere of economic and political transformation. The list of factors that are the results of and/or the impetus for change can be easily extended. The Eichmann trial in 1960-1 and the first sustained attempts to come to terms with the Third Reich historically, the final realization with the erection of the Berlin wall that hopes for German unity were futile, the

recognition that West Germany was part of an "imperialist" coalition currently conducting a brutal campaign of destruction in Vietnam, the appearance of the student movement, the maturation of the first post-war and hence post-Nazi generation - all of these played some role in the development of a new consciousness in West German society, contributing to the altered mentality of the late 1960s (1985:7-8).

1.3 Antecedents of the Approach

While reception theory discredits the preceding and meanwhile dominant literary approaches it also made clear combinations of certain related aspects of other approaches including mainly Russian Formalism and Prague Linguistic Circle as well as phenomenology and hermeneutics. Additionally, though it can not be regarded as an antecedent, Marxism has been as influential as Russian Formalism for the School of Constance in relation with the canon formation and construction of a literary history. This will be obvious in the following parts including Jauss's emphasis on revival of literary history for the sake of the rehabilitation of relationship between literature and historical understanding of it.

1.3.1   Russian Formalism

Despite the originality of reception theory in terms of stress on the major importance of reader's role for the examination of texts as well as production of new literary texts, it was Russian Formalism in the first quarter of the twentieth century which emphasized the role of the reader during the appreciation of literary value in. As early as 1917, the Russian Formalists stressed the role of the reader's perception in the definition of literariness (Bortolussi, 2002: 6).

The examination of literariness posed an inevitable major role for the artistic merits of texts with their linguistic structure and literary devices. Literature had its autonomous status by the coming of Russian Formalism. The separation of literary (poetic) language from everyday and practical language foregrounded literariness as a whole of employment of linguistic techniques and literary devices which is perceived by the reader. The distinction between poetic and practical language led to the concept

of "artistic conception", which completely severed the link between poetic and practical language (Jauss, 2005: 16). It is the perceiving one, namely the reader that is influential concerning the literariness of a text since the aim of the texts is to affect him/her by the help of *defamiliarization*. Perception and not creation, reception, not production, become the constituent elements of art (Holub, 1985: 17). Though a text is literary to the degree of the employment of devices and linguistic composition, the perceiver will be the crucial element for this employment. Reading process is thus not anymore regarded the way before. After Aristotle who had mentioned the importance of the reader for the usefulness of poetry through catharsis, the Russian Formalism assigns reading the task of appreciation. […] the reception of art also can no longer exist in the naive enjoyment of the beautiful, but rather demands the differentiation of form, and the recognition of the operation (Jauss, 2005: 16). So with the aid of reception, literariness through devices becomes a means to bring the reader into the critical sphere of literature.

However, the orientation towards the reception of literature did not occupy a dominant position in the main publications of the Russian Formalists (Fokkema, Ibsch, 1995: 137). It was literary evolution rather than the separation of poetic and practical language based on reception that would provide literature its literariness. Instead of a linear progress of literature, an evolution depending upon certain governing principles peculiar to formation of literature was assumed by Russian Formalism.

The evolution included mainly the substitution of literary genres and forms by the new ones. It had its own dynamics effective on the shifts within the evolution. Each epoch is distinguished by an uppermost literary group which also foregrounded its own canon and to Viktor Shklovsky and Jurij Tynjanov the canonization of a literary form leads to its automatization, and demands the formation of new forms in the lower stratum that "conquer the place of the older ones," grow to be a mass phenomenon, and finally are themselves in turn pushed to the periphery (quoted in Jauss, 2005: 17).

Russian Formalism in this way replaced the traditional notion of teleological literary history with a non-linear and intermittent history based on alteration of literary

forms, genres and schools. The formalist approach contributed, above all, to Jauss's idea of canon formation. A static literary history meant an unchanging canon as well. But the formalist conception of literary evolution demanded an unstable canon dependent upon the collision between various literary schools of each epoch. It helps to account for not only the changes in the literary canon, but also the shift in critical emphasis when judging the "great" works of literature during different periods (Holub, 1985: 22). At this point, before directing his triggering question Jauss draws attention to history in general instead of the history of work itself by saying that to see the work in *its* history [...] is however not yet the same as to see the work of art in *history*, that is, in the historical horizon of its origination, social function, and historical influence (Jauss, 2005: 18).

1.3.2   Prague Linguistic Circle

Also known as Prague Structuralism, Prague Linguistic Circle is in many respects the extension and development of Russian Formalism. The social environment in which the autonomous work is perceived is of vital importance for the delineation of the temperament within literary history based on responses to texts. Jan Mukarovsky and his student Felix Vodicka are the major theorists of the approach who influenced Jauss and Iser. Though the contributions of the approach to French Structuralism have not been yet well appreciated within academic sphere, its standpoints with regard to the reader/receiver that is subject to influence of the society have obtained a significant role in reception theory.

1.3.2.1 Jan Mukarovsky

The combination of synchronic approach with diachronic approach by Russian Formalism, seen as the appreciation of literariness through both on the linguistic level and on the evolutionary level, is furthered by Mukarovsky. Formalist scholars assumed the reader as universal and unchanging throughout the ages, but Mukarovsky rejected such a conception of the reader. To him, the recipient is

him/herself a product of social relations (Holub, 1985: 32). Intermingling of social reality with literary text, or artefact as Mukarovsky calls is the surmounting of the dichotomy between Formalist and traditional approaches.

In including the literary public as an object of investigation, Jauss stands in the Czech tradition (Fokkema, Ibsch, 1995: 137). Though Russian Formalism discarded the external factors including the society in which product is given, Mukarovsky makes a remarkable stress on the sociological aspects regarding production of which norms are considerably determined by the social reality. Mukarovsky defines the determinacy of relation between society and production of aesthetic products as follows:

> The approach to the problem of the aesthetic norm through sociology is not only a possible approach, or simply an ancillary one, but is. together with the noetic aspect of the problem, a basic requirement for research, since it enables us to investigate in detail the dialectical contradiction between the variability and multiplicity of the aesthetic norm and its rights to constant validity (quoted in Holub, 1985: 33)

"Multiplicity of the aesthetic norm" is crucial in that literary history is shaped by the interchanges within those norms and values.

Prague Linguistic Circle stands closer to reception theory than Russian Formalism for its further attempts to draw an understanding of literature through a dynamic literary history based on alterations and clashes. Each epoch, as in Russian Formalism, has a literary sphere composed of dominant norms and genres that determine the "high literature" of the period. But while Formalists assigned the reader a very static and universal characteristic with a minor role in the occurrence of literary norms and genres, Prague scholars assumed the reader having the primary function for the foregrounding of norms and genres. Mukarovsky sees the main task of literary history in the context of the polarity between the literary work and reality, which is to be materialized and historically described according to the manner of its perception, i.e., the dynamic connections between the work and the literary public (Jauss, 2005: 72).

The term "concretization" is of great importance in this respect. What will set a chain of literary norms in an epoch is the concretization of literary works dependent upon the responses given by the public.

> Prague structuralism therefore sees the structure of a work as a component part or the broader structure or literary history, and sees the latter as a process arising out of the dynamic tension between work and norm, between the historic sequence of literary works and the sequence of changing norms or attitudes of the public (Jauss, 2005: 72).

It is the degree of concretizations of literary works that will determine the continuity of literary norm.

1.3.2.2 Felix Vodicka

Felix Vodicka is influential on Jauss and especially Iser by his attempt to widen the use of the term "concretization", which he takes from the phenomenologist Roman Ingarden. Adopting Ingarden's concept of concretization, he attempts to overcome its ahistorical limitations by rejecting the notion of an ideal concretion and by connecting the term to the development of the aesthetic norm (Holub, 1985: 35). The concretization serves for the formation of a dynamic literary history in a way that it is the signification as a whole to illuminate the success of a literary work within a given epoch. Though the role of the reader that was situated within its sociological dimension by his teacher Mukarovsky, is not emphasized by Vodicka that much, the fresh context provided for the "concretization" places the term in a dynamic status.

Prague Linguistic Circle, with its emphasis on social reality and the dynamic responses of the public, contributes to reception theory by means of the refinement of synchronic appreciation based on the responses of the literary public.

> Only the reception, i.e., the historical life of the ork in literature, reveals its structure, in an open series of aspects, through the active interrelationship between the literary work and the; literary public. With this theory, Prague structuralism has gained I position for the aesthetics of reception that relieves it of the twin problems of aesthetic dogmatism and extreme subjectivism [...] (Jauss, 2005: 73).

1.3.3   Roman Ingarden

The Polish philosopher Ingarden, who was heavily influenced by the phenomenology of Edmund Husserl, was in endeavor to concern with literary works of art on practical levels rather than abstract theoretical grounds. This practicality results in his strict concentration on literary texts in an intrinsic way for the investigation of literature as an art. Iser, thus, is the one who was under the influence of Ingarden rather than Jauss. Examination of reading process as a psychological case was the main subject for his studies, in other words cognitive aspect of literary perception was at the center.

In his evaluation literary works, Ingarden emphasizes the intentionality which is to be revealed in an examination of the perception of the reader. The act of perception can be regarded as a body of moments each representing a level of perception.

It consists of four layers or strata, each of which affects the others, and two distinct dimensions. In the first layer, comprising the "raw material" of literature, the "word-sounds" (Wortlaute) and those phonetic formations built upon them, we find not only the sound configurations that carry meanings, but also the potential for special aesthetic effects such as rhythm and rhyme. The second stratum includes all meaning units (*Bedeutungseinheiten*), whether they are words, sentences, or units composed of multiple sentences. The third and fourth layers consist of represented objects (*dargestellte Gegenstande*) and the schematized aspects (*schematisierte Ansichten*) by which these objects appear. The totality of these four strata, this first dimension of the literary work of art, brings about a polyphonic harmony that Ingarden associates with aesthetic value. The second, temporal dimension comprises the sequence of sentences, paragraphs, and chapters that are contained in the literary work (Holub, 1985: 24).

This body of layers reaches its final form through the reading process, namely the reader is the ultimate element for the totality of perception. Representation of the objects, which is perceived in the third and fourth layers above, is to reach its totality with the aid of the reader since, as Holub indicates, the objects represented in a

literary work exhibit "spots" or "points" or "places" of indeterminacy (*Unbestimmtheitsstellen*) (Holub, 1985: 25).

Phenomenology emphasizes the abundance of determinants for the impossibility of the act of perception. Thus literary works as objects have numerous indeterminate points.

The role of the reader is critical at this point. The indeterminacies in the text are to be eliminated by the reader. The act is named as "concretization" by Ingarden. Concretizations are mostly not deliberately practiced, but it is of vital importance for the perception of literary texts. If we consider that personal background as well as other external key factors is the governing aspect that leads concretization, it is impossible for concretizations, even if they are practiced by the same reader to the same literary text, to be similar.

Concerning the structure of concretizations Ingarden posits "metaphysical qualities" for the perception. To Ingarden the literary work of art attains its high point in the manifestation of metaphysical qualities (quoted in Holub, 1985: 28). By metaphysical qualities Iser excludes the social reality in which the reading occurs. Thus socio-cultural and political factors do not play a role within this fixed understanding of concretization.

1.3.4   Hans-Georg Gadamer

1.3.4.1 Against Methodology

Though Gadamer in his book *Truth and Method* (1960) questions and is not a fan of method for the maintenance of truth, reception theory along, with its desire to conduct a method, receives its most foundational aspects from Gadamer. Gadamer was at pains to assert a kind of logic instead of the flawed nature of understanding reality relying upon historical objectivism. Especially Jauss's model of literary history was

remarkably under the influence of Gadamer's notion of understanding in its historical context. He questions scientific activities which are carried out by means of methodologies as being the regarded way of truth. Each methodology has its own boundaries and does not let for a sufficient understanding of truth as the decisive feature of our being. Modern western philosophy, which began with the introduction of Cartesian dualism of existence by Rene Descartes, is the major reason that first alienated western human beings and then beginning from the seventeenth century to the twentieth century scientific activities based on the philosophical conjecture attempted to rationalize the alienation.

Gadamer explains how the interrelation between Cartesianism and scientific activity occurs through his references to certainty of science which he considers not being identical with the certainty of life:

> But the certainty of science id very different from the certainty acquired in life. Scientific certainty always has something Cartesian about it. It is the result of a critical method that admits only the validity of what can not be doubted. This certainty, then, does not proceed from doubt's occurring to anyone. Just as when in his famous mediation on doubt Descartes set up an artificial and hyperbolical doubt like an experiment, which led to the fundementum inconcussum of self-consciousness, so methodical science fundamentally doubts everything that can be doubted in order to guarantee the certainty of its results (Gadamer, 1986: 238-239).

Gadamer pays a special attention to how art as an aesthetic entity is evaluated in this scientific sphere. The first part of his book is a detailed analysis of mainly on Kantian notion of aesthetics which is limited for its reliance on nominalist concept of reality in relation with "pure natural science". At this point Gadamer foregrounds the phenomenology of the nineteenth century as the one liberating from the concepts that prevented an appropriate understanding of aesthetic being (Gadamer, 1986: 83).

1.3.4.2 Hermeneutics

Gadamer's hermeneutics, in this respect, stands as the opposition of positivist methodology. *Truth and Method* introduces hermeneutics not to provide a new and better method, but tot question methodology and its relationship to truth (Holub in Selden, 2005: 263). Gadamer in his attempt to refine understanding for the sake of rescue of truth from the limitations of strict methodology describes our being-in-the-world in a Heidegerrian tradition. Our being is conditioned with its prejudices and presuppositions which enable us to understand. These prejudices and presuppositions in the process of understanding are also the results a historicism.

The enlightenment outmoded "prejudice" due to its reliance on scientific methodology. Effective history in relation to understanding based on prejudices has thus been put forward by Gadamer for the remedy of understanding. […] we should learn to understand ourselves better and recognize that in all understanding, whether we are expressly aware of it or not, the efficacy of history is at work (Gadamer, 1986: 301). Effective history is of major importance for hermeneutical situation. Interpretation is possible where efficacy of history on consciousness is available. Endless circulation of knowledge due to its infinite interpretations contributed by the prejudices and presuppositions brings about what Gadamer calls hermeneutic situation. Consciousness of being affected by history (*wirkungsgeschichtiches Bewusstesein*) is primarily consciousness of the hermeneutical *situation* (Gadamer: 1986: 301).

What Gadamer means by "situation" is that there is a standpoint which is limited with its possibility of vision, and the term "horizon" is central to this limited situation of vision. In Gadamer's own words; the horizon is the range of vision that includes everything that can be seen from a particular vantage point (Gadamer, 1986: 302). Our vision of understanding is dependent upon our horizon of understanding in this respect. The more we bring to our horizon the wider vision and range of interpretation we obtain to understand. One can also add the historical dimension of understanding through a well-constructed historical consciousness to cover an expanded interpretation. Historical horizon (*Horizontverschmelzung*) enables the individual to pass beyond the limitations of the period when he/she lives. In contrast to common belief there is no such thing as closed horizon devoid of historical understanding.

Though Gadamer mentions a kind of fusion of horizons which are one's own and historical, since the historical is eradicated during the act of understanding we can not talk of two different horizons.

Jauss and his students in Constance University are undoubtedly the ones who were influenced by Gadamer's notion of effective-history and horizon, the context of horizon in Gadamer's act of understanding is not the same as "horizon of expectations" used by Jauss in his elaborate reading process. Gadamer situates the term in a philosophical and theoretical ground. Effective history, on the other hand, is used by Gadamer to refer to the openness of one's vision constituted by historical consciousness.

1.4 Chief Theoreticians

1.4.1   Hans Robert Jauss

When Jauss declared his ideas in an almost manifestation form in 1967, the mood that surrounded German academy was chaotic due to reactions against the traditional norms. Literary studies was also affected by this turbulence regarding the disputes over canon-formation dependent upon *Geistesgeschichte* dating back to nineteenth century and lack of capabilities of *werkimmanent* approaches of German version of New Criticism and the extrinsic methodology of Marxism's reflection theory. Though the essay was translated as "challenge" in Anglo-American literary circles it was indeed a "provocation" as in *"Literaturgeschichte Als Provokation"* to urge his fellows for a fresh approach to literature. During the lecture Jauss alluded to another historical revolutionary undertaking to strengthen and justify his provocation as Holub mentions:

> In the spoken version of the essay the affront to established methods is even more explicit because of the unmistakable allusion to Friedrich Schiller. In 1789 on the eve of the French Revolution Schiller had delivered an inaugural lecture at Jena with the title "What is and for what purpose does one study universal history? *(Was heist und zu welchem Ende studiert*

man Universalgeschichte). When Jauss modified this tile by substituting the word "literary" for "universal," the revolutionary self-understanding was apparent. (1992: 9)

Jauss alludes to Schiller not only for its revolutionary aspect but also to shed light on the objectivist-historicist nature of nineteenth century literary studies. Schiller's extension is illuminating in that it demonstrates the causes of the somewhat contrast between the literary history of the nineteenth century and general historiography. At the same time it lets one recognize why the epistemological ideal of the historicist school had to lead to a crisis, and also why it had to draw the decline of literary history along with it (Jauss, 2005: 6).

1.4.1.1 The Challenge of Literary History

Jauss primarily draws the attention to reconciliation of literary history in order to overcome the disconnections between the realities of the past and the present. He denounces tradition art historiography of the nineteenth century which is identified with Georg Gottfried Gervinus. Construction of national canons for a nation-state consciousness was the underlying factor of this approach. Historicism, on the other hand, was another set of thoughts in the nineteenth century which stressed objectivity for the appreciation of the values of texts.

Literary history had to find its new methodology to be sufficient for the requirements of the period. Jauss applied an eclectic way for the construction of this new "paradigm". Formalism and Marxism at this point, were the approaches that became helpful for a new historiography. Though none of them were able to build up a literary history characterized by retrospective appreciation of "classics" of national literatures of the nineteenth century, each had an aim to situate literature in a historical context either by literary evolution or infrastructure model. The fact that both schools left this aim without a resolution was what made Jauss move in the direction of a new literary history.

Despite the shortcomings of it with regard to norms of literary products as aesthetic objects, Marxism would contribute with its bridging of social reality to the vitalization of literature. The historical dimension of literature within later Marxist approaches, of which representatives are Karel Kosik, resolved the orthodoxy of early Marxist approach of Plechanov and Georg Lukacs. Kosik solves the dilemma of Marx's fragment on classical art - how and why work of art can survive the conditions under which it originated - with a definition of the character of art that historically mediates the essence and influence of a work of art and brings them into a dialectical unity […] (Jauss, 2005: 15).

Formalism, on the other hand, with its foregrounding of literature as an autonomous event, was influential in that it emphasized the role of the reader in the evolution of literature. Literary text which is distinctive of its poetic language is reaches its end through "artistic perception". This peculiar stress on reading process was what Jauss used as a departure point. By Shklovsky's conception of dynamic literary evolution as a diachronic methodology of alteration between norms and genres Formalism widened its synchronic approach based on the dichotomy of poetic and practical language. With this innovative literary evolution the Formalist school already came very close to a new historical understanding of literature in the realm of the origin, canonization, and decay of genres,. It taught one to see the work of art in its history in a new way, that is, in the changes of the systems of literary genres and forms (Jauss, 2005: 17).

Jauss establishes the foundations of his model by removing the closure of both schools to artistic measures (Marxism) and to external determiners (Formalism). The reader and the reception of literary texts are of primary importance in his methodology of a dynamic literary history due to their being the intersection of Formalist notion of literary evolution depending on the artistic perception and Marxist understanding of literature as being determined by the infrastructure of the society. He uses the term "aesthetics of reception" (*Rezeptionsasthetik*) for his centralization of reading process in the formation of literature.

Before the aesthetics of reception the reader had obtained its most obvious role within Prague Linguistic Circle an extension of Formalism, especially by the help of Jan Mukarovsky. But now a shift occurred regarding the prominence of the reader's role. Formalist conception of the reader as determinate for the evolution of literature as a result of interplays reached its peak point in literary criticism through the fusion of it with Marxist characterization of literature as the result of interchanges within external realities including mainly the society formed by historical materialism. In other words, Formalist evolution based on the relationship among the works itself within literature as an autonomous artistic sphere is mingled with Marxist reflection theory rehabilitated by Kosik in a way that the maintenance of a literary work would be determined by the influence of it over the society in relation with both its production level and its consumption level. To Jauss, the historical coherence of works among themselves must be seen in the interrelations of production and reception (2005: 15).

This innovative approach to literature demanded a literary history based on its own methodology of production and reception. Jauss's historiography would draw the attention not only to the author as producers but also to the readers as receivers and determiners of the formation of literature. Put another way: literature and art only obtain a history that has the character of a process when the succession of works is mediated not only through the producing subject but also through the consuming subject - through the interaction of author and public (Jauss, 2005: 15). In this way literary history that is dynamic and changeable in accordance with the consumers of literature in constantly in an endeavor to provide an intelligible mediation between the artefacts of the past and the concerns of the present. Jauss's manifestation for the necessity of this new historiography is most evident in his essay as follows:

> The historical life of a literary work is unthinkable without the active participation of its addressees. For it is only through the process of its mediation that the work enters into the changing horizon-of-experience of a continuity in which the perpetual inversion occurs from simple reception to critical understanding, from 'passive to active reception, from recognized aesthetic norms to a new production that surpasses them. The historicity of literature as well as its communicative character presupposes a dialogical and at once processlike relationship between work, audience, and new work that can be conceived in the relations between message and receiver as well as between question and answer, problem and solution. The closed circle of production and of representation within which

the methodology of literary studies has mainly moved in the past must therefore be opened to an aesthetics of reception and influence if the problem of comprehending the historical sequence of literary works as the coherence of literary history is to find a new solution (2005: 19)

The establishment of such a literary historiography would also respond to the demands of the social climate of sixties in Germany in terms of formation of a new canon. By the rejection of traditional static canon that even entailed the subjection of literature being under attack, a dynamic canon could be built up on the basis of aesthetics of reception. National literatures of the nineteenth century would be, if not removed totally, taken under scrutiny.

The merit of a literary history based on an aesthetics of reception "will depend upon the extent to which it can take part in the ongoing totalization of the past through aesthetic experience. This demands on the one hand - in opposition to the objectivism of positivist literary history - a conscious attempt at the formation of a canon, which, on the other hand - in opposition to the classicism of the study of traditions - presupposes a critical revision if not destruction of the received literary canon. The criterion for the formation of such a canon and the ever necessary retelling of literary history is clearly set out by the aesthetics of reception (Jauss, 205: 20).

1.4.1.2 Horizon of Expectations

The term "horizon" that was seen in Gadamer's philosophical assertions referred to a certain standpoint to capture a vision on the basis of a fusion of present conceptions with accumulation of historical ideas. It was also seen in Husserl's phenomenology in a way that it that the condition of existence of a consciousness is not available to this consciousness in a conscious mode, just as, in a perception, conscious attention is possible only upon a background, or horizon, of distraction (De Man in Jauss, 2005: xii).

Combination of the word with "expectations" was also available in Karl Mannheim's studies in social sciences and Karl Popper's statements over scientific activity. According to Popper, progress in science has in common with prescientific

experience the fact that each hypothesis, like each observation, always presupposes expectations […] (Jauss, 2005: 40).

Though Jauss did not agree with Popper about the formation of science, he focused on "disappointment of expectations" on the linear progress of science which he used to draw a parallelism between the formations of aesthetic norms. Shklovsky's formalist conception of literary evolution depending on the alteration of former norms and genres with the new ones was adapted into a history which treated the reading experiences as the primary element to determine the formation of literary norms. The new literary work is received and judged against the background of the everyday experience of life (Jauss, 2005: 41).

Horizon of expectations is at the center of Jauss's methodology for the construction of a literary historiography on the basis of aesthetics of reception. The term denotes an intersubjective system or structure of expectations, a "system of references" or a mind-set that a hypothetical individual brings to a given text (Holub in Selden, 2005: 323). How the reader constructs a reception is leaded by a "horizon of expectations" (*Erwartungshorizont*) which consists of disappointments and accordance. Each reading process is under the influence of horizon brought by the reader to the text. To appreciate the artistic value of an artistic object, an objectification of the horizon is necessary. The more historical a work of art is the wider horizon it provides for the reader. There is also the possibility of objectifying the horizon of expectations in works that are historically less sharply delineated (Jauss, 2005: 24). Jauss establishes the methodology including the objectification through his seven theses.

1.4.1.3 Seven Theses

In the first thesis Jauss discredits historical objectivism and traditional norms of literary production for a literary history and posits formative role of the aesthetic experiences of the readers. The historicity of literature rests not on an organization of "literary facts" that is established post festum, but rather on the preceding experience of the

literary work by its readers (Jauss, 2005: 20). To positivistic view each literary text bears a stable, unchanging meaning over the ages. But Jauss opposes this timelessness of meanings texts and frees them from being treated as monuments. Literary works bring about a different potential in each epoch through their dialogical structure. History of literature is a process of aesthetic reception and production that takes place in the realization of literary texts on the part of the receptive reader, the reflective critic, and the author in his continuing productivity (Jauss, 2005: 21). The maintenance of the affectivity of a literary work thus is up to its dialogic structure. If it can receive fresh responses throughout the ages, it will add renewed potentials to an array of its horizons. Objectification of horizon of expectation is vital in this respect. Its mediation of literature is what keeps literary texts alive for the readers, critic and the authors of a period.

In his second thesis, Jauss emphasizes the avoidance of aesthetics of reception the dangers of psychology and accounts the details f horizon of expectations as well as the objectification levels of it. Each reading experience, dependent of its date of origin, bears within itself a considerable potential to be revealed by the receiver. Jauss defines the inevitable expectation aspect of literary texts saying:

> A literary work, even when it appears to be new, does not present itself as something absolutely new in an informational vacuum, but predisposes its audience to a very specific kind of reception by announcements, overt and covert signals, familiar characteristics, or implicit allusions (2005: 23).

Alterations of genres and literary norms are the very typical results of aesthetic experiences. Jauss, then, draws the ideal case through the example of Cervantes's *Don Quixote*. The author's parody of medieval knight tales brings about the expectations concerning the structural elements of the genre.

Afterwards, three levels of objectification of horizon of expectations are asserted by Jauss. The first concerns the structural aspects mentioned above, namely the alteration of genres and norms; the second level, which is also crucial for this study, is

<u>constructed through the implicit relationships to familiar works of the literary-historical surroundings</u> (Jauss, 2005: 24); and the third level that is practiced over the dichotomy between the poetic and practical language, and fiction and reality. The reader is constantly in a state of comparison between what is told in the text and the realities of life. Also the reader compares the language used in the text by the author with the everyday language.

In his third Jauss defines the merits for the appreciation of a literary text in the third thesis. The distance that occurs between the horizon of expectations and what the text seems to represent determines the artistic value of an artistic object. Jauss describes the analysis saying that to the degree that this distance decreases, and no turn toward the horizon of yet-unknown experience is demanded of the receiving consciousness, the closer the work comes to the sphere of "culinary" or entertainment art [*Unterhaltungskunst*] (2005: 25). What Jauss means by culinary is a literary work that does not call for any change on the receiver level. An exemplification concerning the changeable attitudes of the audience during the course of time is given over the comparison between Flaubert's *Madame Bovary* and Feydeu's *Fanny*. The latter one makes his outburst immediately after his publication in Paris though *Madame Bovary* became even the reason for trial of Flaubert's accused of offensive ideas. But *Madame Bovary* gains its gradual reputation in time while *Fanny* fades away and is forgotten.

It is found in the fourth thesis that horizon of expectations is also illuminating in that it resolves the differences of responses in time. Each period has its own understanding conditioned by the realities and expectations emerging out of its climate. In this way Jauss's aesthetics of reception questions the stable understanding of philological metaphysics that the meaning of literature (Dichtung) is static and unchangeable. The fourth thesis is crucial for this study regarding its emphasis on the dialogical nature of literature. Jauss, by quoting from Gadamer, states that "one can understand a text only when one has understood the question to which it is an answer" (quoted in Jauss, 2005: 29).

The dilemma of the philologist whether the literary works should be evaluated from the perspectives of the past or from "the verdict of the ages" as quoted from Rene Wellek by Jauss (2005: 30). "The verdict of the ages" would reveal the potential of a text that is to be realized in its historical reception. With regard to historicity of literature Jauss asserts a threefold manner:

> [...] diachronically in the interrelationships of the reception of literary works (see X), synchronically in the frame of reference of literature of the same moment, as well as in the sequence of such frames (see XI), and finally in the relationship of the immanent literary development to the general process of history (Jauss, 2005: 32).

The fifth thesis concerns with the second level of objectification of horizon of expectations along the "literary series" of a text. One is assigned to situate the literary text within its historical context on the basis of aesthetic experience. This thesis is also illuminating for this study in that it deals with the reproductive aspect of the author as the receiver.

> In the step from a history of the reception of works to "an eventful history of literature, the latter manifests itself as a process in which the passive reception is on the part of authors. Put another way, the next work can solve formal and moral problems left behind by the last work, and present new problems in turn (Jauss, 2005: 32).

Formalist conception of literary evolution resembles the model in many ways such as the alteration of literary genres, norms and canons. But such kind of literary evolution would be limited in terms its emphasis on the historicity of the perception. The new text, which might be regarded as the response to the problems former art objects left behind, can also take its place in history for its aesthetic aspects due to limited perspective of synchronic approach of Formalism. In other words, neglected literary works of the past can be provided with fresh evaluations by a dynamic formation of canon. To Jauss:

> The new also becomes a historical category when the diachronic analysis of literature is pushed further to ask which historical moments are really the ones that first make

new that which is new in literary phenomenon; to what degree this new element is already perceptible in the historical instant of its emergence; which distance, path, or detour of understanding were required for its realization in foment; and whether the moment of its full actualization was so Influential that it could alter the perspective on the old, and thereby the canonization of the literary past (Jauss, 2005: 35).

The sixth thesis is an attempt to develop the history of reception which stands on its diachronic approach with an additional synchronic aspect. This aspect serves to determine certain literary works within history of reception through an examination of "cross-sections" among artistic norms and genres at a given period. By the way of such a practice "a new literary history could be developed, if further cross-sections diachronically before and after we so arranged as to articulate historically the change in literary structure in its epoch-making moments" (Jauss, 2005: 36).

The process helps one to comprehend the interrelations of literary systems in evolution. Each epoch in literary history covers numerous artistic events which find their prominence at different times within the evolution. Combination of synchronic and diachronic models in this way enabled the intersections for that historicity of literatures is revealed better. The historicity of literature comes to light at the intersections of diachrony and synchrony, so a literary history that would neither have to follow the all too familiar road of the traditional great books, nor have to lose itself in the lowlands of the sum-total of all texts that can no longer be historically articulated (Jauss, 2005: 37).

The final project Jauss asserts is on the basis of social formative function of literature. The emphasis is on the requirements for the actual existence of literature having a social function. This function occurs in its fullest term where the literary experience of the reader enters into the understanding of the world, and thereby also has an effect on social behavior (Jauss, 2005: 39). Every single reading has an effect on social realities of the individual in this way. Jauss cites the nineteenth century understanding of literature as an imitation of the social reality, specifically realism,

Horizon of expectations is what classical aesthetic approach is for a sufficient delineation of connection between an art work and social realities (2005)

Jauss concludes his "'provocation" saying that specific achievement of literature in social existence is to be sought exactly where literature is not absorbed into the function of a representational art (Jauss, 2005: 45). The didacticism of the article is obvious in the last part as suffering to call for a turn toward the effect of art on social life in a proper way. Its formative function could not be explained through a traditional notion of literature simply characterized by its imitative aspect which is naively expected to have an effect on social reality of life. The connection between a literary piece of work and historical consciousness can be maintained when literary history discovers in the course of "literary evolution" that properly socially formative function that belongs to literature as it competes with other arts and social forces in the emancipation of all mankind from its natural, religious, and social bonds (Jauss, 2005: 45).

1.4.1.4 Further Treatise on the Reading

In the aftermath of the publication of provocation essay Jauss made some reductions concerning the horizon of expectations and conception of reading activity as a determinate within literary historiography. The latter was the equivalent of withdrawing from the emphasis on Formalist notion of literary evolution partly based on reading practices. Nevertheless, horizon of expectations does not lose its ground for its availability related to individual works.

Later in an extended anthology by James L. Machor and Philip Goldstein which presents reception studies including cultural studies as well as literary studies Jauss summarizes his preceding attempts mentioned in his book *"Theorie und Geschichte der aesthetichen Erfahrung"* which was published in 1977:

> My purpose was to define the particular nature and everyday function of aesthetic experience (1) historically, as process of its liberation from the authority of productive,

receptive, and communicative aesthetic experience, otherwise known historically as the triad of *poiesis*, *aishtesis*, and *katharsis*, whose common fundamental attitude constitutes aesthetic pleasure. This point of departure made it possible to consider aesthetic experience at work not initially in the manifestations of autonomous modern art which rejects all enslavement, but already present in the practical (i.e. religious and social) functions of older art. Thus it was possible to bridge the gap, opened by the reigning aesthetics of negativity, between pre-autonomous and autonomous, "affirmative" and "emancipatory" art (Jauss in Machor and Goldstein, 2001: 24).

The book Jauss made his apparent turn mainly toward reading the dynamics of reading activity was translated into English as "*Aesthetic Experience and Literary Hermeneutics*" in 1982. Yet the book did not seem to receive as remarkable a comeback as the provocation essay did. One reason can be assumed as the differences of social climates between that of 1967 and of 1977. Another reason concerning the formal structure of studies is claimed by Holub as that the style of *Aesthetic Experience an Literary Hermeneutics* has become drier, more academic. Although Jauss displays a tremendous range in both his literary allusions and theoretical sources, this erudition can be a barrier rather than an aid to reception (Holub, 1985: 82).

1.4.2 Wolfgang Iser

Another major figure of reception theory, Wolfgang Iser also had echo-making assertions concerning the role of the reader in literary criticism. When his early essay "*Indeterminacy and the reader's response*" (*Die Appellstruktur der Texte*) was delivered in 1970 in Constance University, it strengthened the inaugural assertions of Jauss. But his prominent study "*The Act of Reading: A Theory of Aesthetic Response*" (*Der Akt des Lesens: Theorie aestheticher Wirkung*) was delivered in 1976 a few years before Jauss's "*Aesthetic Experience and Literary Hermeneutics*".

Despite the common goal of Jauss and Iser concerning the formation of a literary methodology which would situate the reader and reading practices to the center of evaluation, they had some certain differences between their approaches. A major reason for the difference is due to origins and influential sources on their

works. While Jauss refers to Gadamer's hermeneutics for the philosophical background of his approach and conceptions, the precursor of Iser's assertions is Ingarden's phenomenology. On the other hand, what Jauss initially attempts to foreground is a new and dynamic literary history that is determined by "aesthetics of reception", in this respect his studies are regarded to be dealing with a broad framework of literature. Unlike Jauss, Iser rather directs his attention to the reading processes of individual texts. He is not in an endeavor to delineate the formation of a literary historiography emerging out of those reading experiences those individual texts. If one thinks of Jauss dealing with the macrocosm of reception, then Iser occupies himself with the microcosm of response (*Wirkung*) (Holub in Selden, 2005: 327).

Iser argues that meaning is not available to the reader in the texts, but they emerge out of each reading process. Undoubtedly, Ingarden's schematization of perception of an artistic object is the major source of this thought. Meaning which is realized during the reading activity requires some kind of psychological processes for its revelation. In phenomenology, an object in life is up to its certain determinants, but an artistic object which exists through intentionality bears *indeterminacy* due to its intentional nature. The reader is thus assigned to complete the text. In other words, concretization of text is what brings the meaning of literary texts to surface.

Iser, in his *The Act of Reading* mentions a major aspect of texts which is openness. The texts are composed of gaps to be filled or omitted by the reader. The contact of text with the reader in such a way is what will determine its meaning. This openness is restricted in ideological or highly didactic books.

Iser also introduces the concept "implied reader" central to his methodology in is succeeding works (Iser, 1974: xii). It denotes not only the reading process which brings about the potential meaning but also the concretization of this meaning by the reader. Each text has within itself a set of

ideas shaped by a cultural background. The reader envisages this set 'horizontally' and takes it out of its cultural background to a new context to examine the ideas.

'Theme' and 'horizon', terms borrowed from phenomenological theory, involve the selection from multiple perspectives in a text. The tension between the theme and horizon creates a mechanism that regulates perception, while allowing space for individual interpretation (Holub in Selden, 2005:331).

Another conception made by Iser is 'wandering viewpoint' (Iser, 1976). It refers to reader's participation in the text with reflection of expectations. Through participation in the text, the reader finds himself in an actuality while reading. So the dichotomy of subject-object is transcended. During the participation in the text, through disappointments or affirmations as the results expectations, the reader renovates his views.

1.5 Brief Survey of Reception in Turkish Novel (From Nineteenth Century to 1950)

Nineteenth century, especially the second half of it, can be regarded as the most turbulent period of the Ottoman Empire with respect to changes and shifts ranging from political and economical life to intellectual one. The ongoing decline of the empire made the forerunners of the country look for a way out. The economical growth of European countries year by year influenced the Ottoman Empire and the adaptation of western norms of administration and institutional structure was the solution assumed for the revival. The reformist movements, beginning from the first decade of the second half of the century were the initial steps on this way. It was followed by the declaration of administrative reformation in 1876, originally known as *Tanzimat Fermanı*.

The changes in political and economical spheres inevitably influenced the sociocultural background and the tendency to westernization was also seen in

daily life, mainly in İstanbul. Life styles, in general were aimed to be changed in accordance with the attitudes and habits of western societies. Despite the failure of institutional reforms, the tendencies toward the west in other spheres of life were inevitable. The young intellectual class who were sent to France for higher education was a major reason for this. An elite class of bureaucrats had come into being and this influenced the intellectual life as well.

Literature was naturally affected by the rapid changes of the attitudes and ideas. Westernization was also at work within literary circles. Unsurprisingly, the emergence of novel as a genre was seen in this period. Actually, considering the lack of a middle class in the society, it is not natural. In England, for instance, novel survived and gained ground through the wide acceptance of it by bourgeois middle class. Yet, in Turkey of a hundred years ago novel genre was in service of an urban and intellectual elite class addressing to a narrow, intuitive group of readers (Finn, 1984: 15)

Although the conditions in which the novel emerged as a genre in Europe were still not present, the novel was introduced through translations from France. The effect of France was immense in that period due to educational connections.

The literary movements of nineteenth century Europe, including realism, romanticism and, naturalism, received their responses. Ahmet Mithat Efendi, Şemsettin Sami, Abdulhak Hamid Tarhan and, Namık Kemal are the pioneering figure of this period. They commonly wrote for didactic aims. The reformist mood of the period was also reflected in their products. They assumed novel as a high form in literature. Traditional story telling form was somewhat disapproved. Such narrations were not the proper devices for literature any more.

Traditional stories were local and not responsive to requirements of the age. But by the rise of westernization, the east-west debates increased considerably. And only a novel through its extended form could reflect the contemporary themes.

The most dominant theme was westernization, for sure. Considering that Turkey is still a conservative country with large numbers of people, the reaction against the reforms of the period was a reason for the didacticism of the period. Realism, in this respect, served a lot to reflect the ideology of the writers. Westernization is what determines the problematic nature of novel until 1950s (Moran, 2004: 24).

Despite reformist movements in literature nineteenth century does not include novelists that were able to apply the basics of novel. Being inexperienced about writing a novel the authors of the period were not able to put forward a novel in its fullest term. Nevertheless, a remarkable product in this period is *Müşahedat* by Ahmet Mithat. It is a naturalist novel, but what makes the work remarkable is Ahmet Mithat's narration technique. The author, while narrating as the first person, sometimes participates in the events of the novel as himself. The novelist Ahmet Mithat penetrates into the flow of the novel and displays all his attitudes true-to-life. In this respect, it resembles *Tristram Shandy* of Laurence Sterne.

Nineteenth century is not rich enough to identify a pattern of reception on the writer/receiver level due to initial adaptation of genre and movements rather than a reference to a textual text. The period is remarkable for its thematic content. As it was mentioned, westernization is the dominant one. On the other hand, the theme is varied concerning the employment of characters. Individuality is largely employed in the novels through mostly young and materialist characters. The major reason for the widespread use of westernization in general, and individuality specifically, is that the novels in the period till 1950 are mostly set in Istanbul as the home of such themes. Urban life was the ultimate setting for the depiction of such concerns.

The period is crucial for a better understanding of the origins of the thematic spectrum in the first half of the century including the pre-war period and the post-republic era. Westernization is still a widespread theme in these periods. The attempts to put the administration and economy of the country before the war had failed. However, it is a part of a long process which will resume after the

victory in Independence War. Mustafa Kemal Atatürk will be the one to start a new period of modernization based on western norms of institutions. This new epoch will be remarkable for its revolutionary structure in contrast to reformist movements which had not been able to go beyond an artificial innovation within the Ottoman Empire.

The new Turkish Republic promoted deep changes in social and religious life as well as the advance in economy through an industrial model. Apart from the establishment of republic system replacing the Sultanate system, the most remarkable change was in religious life seen as the abolishment of caliphate, Secular state norms were accepted to avoid the interference of religious approaches into state affairs.

Due to resuming change in social and cultural life westernization kept on its reflection in many novels. Halit Ziya Uşaklıgil, in this period, is regarded as the frontier of realism in Turkish novel for the closeness of its depictions to the ones in England and France. *Mai ve Siyah* is a good example for his realism. The book is written in bildungsroman form. It portrays the experiences of Ahmet Cemil who is interested in literature, specifically in poetry. The problems his sister Ikbal face in her marriage as well as Cemil's attempt to write a novel are very central in the novel and these aspects of the novel bring it very close to Charles Dickens's *David Copperfield*. The distinctive feature of *Mai ve Siyah* is that it remains distant to the widespread employment of east-west debates in his novels. Rather he deals with the phases an individual passes throughout his life. The title is illuminating in this respect since it sets the opposition between expectations, dreams and disappointment. A gradual turn toward Anatolia is also seen with Yakup Kadri Karaosmanoğlu who reflected the growing difference between the people in rural and urban areas. The novel is original for such a theme in the development of Turkish novel. Such a concern would have taken its place only by 1950s. On the other hand, Berna Moran divides the writers of the 1872-1950 eras into two groups with regard to the differences between thematic arrangements (2004, 323-331). The first group, including Peyami Safa, is interested in more general problems related to

westernization and they attempt to depict a macro picture reflecting the reality. Typical characters such as snobs, teachers, and bigots are mostly used for the identification of the characters with the issues related with them. The second group of writers, on the other hand, is distinguished for their emphasis on family relationships and individual concerns. Halit Ziya and Memet Rauf are regarded as the frontiers of second group (Moran, 2004: 326-327).

1.6 Transition in Turkish Novel and Its Effect On Safa's Novels

The period beginning with 1940s mark an obvious change of thematization in Turkish Novel. The novels before this period reflect the east-west dichotomy as an extension of the issue dating back to Ottoman period and they mostly emphasized the corruptions of western social values by reflecting the influence of such values on Turkish society. Peyami Safa is a typical novelist of this period. His novel *Fatih-Harbiye* is a well known example for thematization of east-west dichotomy. The novel depicts the huge difference between the values of the people living in the two different districts of the same city.

But the change of political system in 1946 in Turkey affects literary activities as well as social system. Democracy experience of Turkey started in this period. Most novelists in this period choose changing their direction to conservative ideas rather than supporting revolutions. This does not mean that they became the supporters of a counter-revolution but they obviously did not support the ideology behind the revolutions as much as they did before.

Safa already had conservative ideas but he also supported the Kemalist ideology until this period. Beginning from this period, though he supported the party founded by Mustafa Kemal Ataturk he got inclined to more conservative themes in his novels. His curiosity about supernatural events in this period was also significant about this change. His *Matmazel Noraliya'nın Koltuğu* marks the beginning of the second period in his literary career. It was followed by another novel *Yalnızız (We Are Alone)* of which theme is mysticism as well.

1.7 The Post-war and Postmodern Period

The development of novel after 1950 was in two directions; one focusing on class conflict, the other portraying the disturbances of the modern individual. Political climate was also affective. The ten year dominance of The Democratic Party which was mainly supported by the conservative people recessed modernization and secularism above all. Thus westernization theme became unfashionable in literary circles.

Two key concepts can help one to understand the reason and origins of the change concerning the themes in the literature beginning with this period. One is Cold-War, which brought about the artificial dichotomy USA-USSR. Despite the diplomatic closeness to USA on the political level, USSR was idealized as the country of classless society and equality. Modernist novel was on the other hand, the concept to understand the incline to avant-garde literature.

Social realism as the default form of reflection theory was adapted by many novelists such as Yasar Kemal and Sabahattin Ali. The difference was that while class conflict is depicted over the struggle between the exploited workers and the tyrant boss in western products, it is the villager who is exploited by the ruthless *aga* (landowner) in Yasar Kemal's and Sabahattin Ali's novels. *Ince Memed*, which was written by Yasar Kemal, is known to be the symbol of this movement in Turkey. The *working-class hero* is now a noble bandit who rebelled against the rules of both aga and the state that did not protect the folks from the tyranny.

Other direction can be characterized for its depiction of isolation process of the individual. Modern human in the society can not find a way of integration into his/her environment and rebels against the social norms. The most typical

example of this modernist novel is *Tutunamayanlar* by Oğuz Atay. References to Joyce, Nabokov, and Kafka are obvious in the novel but the overload of what the three brought to makes the novel multifaceted. (Moran, 2004: 289).

1.8 Conception of Mysticism

Many people believe that mysticism is a new trend of recent decades due to rising curiosity for New Age doctrines. But this movement which is identified with the emphasis on soul as the symbol of spirituality rather than body as the symbol of materialism can be traced back to Roman period.

> The term itself derives from the Greek adjective "*mustikos*", and is said to originate from the various mystery cults prevalent in the Roman Empire of the early Christian period. As a number of scholars have suggested, *mustikos* derives from a Greek root *muo*, meaning "to close". Many mystery cults of the Greco-Roman world were esoteric movements and the term is usually taken to denote the practice of either closing one's eyes or of closing one's lips (that is, remaining silent). Both renditions can be seen in the way in which "mysticism" is understood in contemporary academic usage (King, 1999: 14-15).

The medieval period brought about a new way for mysticism which would be based on linguistic study of biblical truths. Underlying meanings of the scripture were under scrutiny in this period. Hermeneutics, which is also fundamental for the methodology of this thesis, leaded these studies on Bible. The Church was inevitably the authority over the mystics. But the reformist movements broke this authority and Martin Luther emphasized the free interpretation of the Bible by individuals. Thus, in the post-Reformation period the mystical/allegorical approach to biblical exegesis came increasingly under fire as we see the gradual decline of the mystical within Western secularization (King, 1999: 16).

As a result, the seventeenth century Europe, which witnessed the scientific revolution initiated by Copernicus and taken one step further by Kepler and Galileo, gradually marginalized "the mystical" which would rather be seen in literature such as Metaphysical Poetry in England. The gradual autonomy of scientific activity which was supplemented by the methodological innovation of Francis Bacon had its own language

different from literary language and it was based on concrete proves beginning from that period. Strong emphasis on the ultimate necessity of experimental observations by Bacon also made the distinction between the factual language and fictional language of literature which was identical with mysticism more clear.

> '*La mystique*' therefore came to represent an important aspect of the seventeenth-century construction of the distinction between science and literature (and therefore between 'the sciences' and 'the humanities'). By the middle of the seventeenth century, 'the mystical' is increasingly applied to the religious realm alone, and the term disappears from the emerging scientific literature of the day. Before this period, of course, the term had been used to denote the hidden meaning of God's universe and 'natural philosophy' (the natural sciences) was seen as one way of uncovering this hidden meaning. Such usage of 'the mystical in scientific works, however, died out as the gradual secularization of the natural sciences displaced the mystical – locating it firmly within the (now separate) realm of the religious (King, 1999: 17).

The Enlightenment became the peak of this distinction as it finally dismissed the mystical from the public sphere. Individuality of the period was also seen in terms religious activities. Mysticism as an extension of religion was reflected as one's private activity and not to be included in the public realm. This secularization attempt is regarded as the origin of the distinction between public sphere and private realm which is still debated in our country today.

> Modern science is generally considered to be part of the public sphere of human activity since it is seen as universally relevant and applicable to all. […] The primary example of the public, however, is the realm of the politics, the sphere of human activity relating to governing of the state in particular and to power in general (King, 1999: 12).

As it is seen, especially as for politics the private realm was to be avoided in case of manipulation of religious sensitivities.

When it comes to mysticism of twentieth century, the results of globalization, one of which is the advance of mass communication techniques, put a new direction for mysticism of Westerners. Modern western society of the century

sought the way out for his spiritual depression as the result of highly material way of life. Everyday life which was influenced by the dynamics of the capitalist system inevitably leaded the man to a search for relief. But Christianity was not enough for some who looked for a different mystical experience. The spread of south and far-eastern Asia doctrines first to U.S.A and then to Europe opened a new direction for those in search of a new kind of mystical experience.

Maharishi Mahesh Yogi can be regarded as the symbol of this tendency towards eastern mysticism. Beginning from the second half of the twentieth century, Mahesh Yogi became an admired spiritual leader for especially celebrities in the U.S. by his Spiritual Regeneration Movement. Having a life in accordance with the Natural Law is the basic premise of his teachings. The transcendental meditation technique was introduced to western society by him and Yogi gained millions of followers within the course of time. Transcendental meditation is the most well-known way used to purify the soul from the limitedness of body and material life. Most of those who have been interested not only in the doctrines of Maharishi Yogi but also in any eastern doctrine and mysticism have used this technique to for relief.

On the other hand, mysticism can not be located in a single context which is eastern wisdom. There are other kinds of mysticism which emerged in accordance with the fundamentals of religions. Basically there are three fundamentally different otypes of mysticism to King as quoted by Zaehner which are theistic, monistic and panenhenic; while Christian and Islamic mysticism are classified as theistic, Buddhism ad Vedanta are classified as monistic (Zaehner quoted by King, 1999: 164).

Islamic mysticism is commonly named as Sufism (*Tasavvuf in Turkish*) and Mevlana is a well-known figure of Sufism. Sufism should not be confused with fundamentalism, it offers tolerance and requires being open-hearted to all people. Mevlana's teaching has also recently been well known in the Western society. His teachings enable people rid from the restrictions of body and material world.

CHAPTER TWO

THE RECEPTION OF

ALDOUS HUXLEY'S *TIME MUST HAVE A STOP* IN PEYAMI SAFA'S

***MATMAZEL NORALIYA'NIN KOLTUĞU* ON THE LEVEL OF ORIGINAL**

LITERARY WORK

2.1   A Comparative Approach to Mysticism as the Main Theme in the Novels

Huxley's *Time Must Have a Stop* is the literary manifestation of his mysticism, which would be manifested in his non-fiction *The Perennial Philosophy* a year later. His ideology influenced by the Vedantic philosophy of eastern wisdom is at the center of his theme. Thus, the best way of understanding what the novel manifests is possible only by the reading of *The Perennial Philosophy* which extends the Vedantic philosophy. One can appreciate the novel without being an expert in the Perennial Philosophy, but one will be awed by it through understanding the Perennial philosophy (Izzo, 116). The Perennial Philosophy, which Sebastian, the novel's protagonist, describes in his journal in the closing pages of *Time Must Have a Stop,* is essentially a restatement of Vedantic philosophy (Goodrich, 1999: 146). Basically the philosophy is transcendental with its structure; a close friend of Aldous Huxley Isherwood defines the Vedanta as follows:

> Detailed in one of the oldest existing collections of religious writings, the Vedanta, this philosophy's elements can be reduced to three propositions: human beings' true nature is divine; humankind's goal is the actualization of this nature; and, as the Perennial Philosophy assumes, all religions agree (quoted in Goodrich, 1999: 146).

One should leave all the materialist attitudes behind to unite with the eternal so as to capture the unchanging, timeless reality. Self-interest must dissolve in its every form to permit the kind of detachment from material things that enables a self to merge with the infinite, expanding the individual consciousness so as to include all reality (Goodrich, 1999: 146).

Safa employs the same theme in his novel. The context of *Time Must Have a Stop* is not altered, but preserved to an extended degree. Berna Moran explains the thesis of the novel by nearly the same words of Goodrich:

> The essential problem of man is to transcend the "I". There are degrees of this; to transcend "I" for family, for nation is possible, yet not enough. The last stage is the union of "I" with God. Regardless of mysticism or other religions, it was attempted. But not all the people can reach this degree. Liberalism, nationalism and socialism play role in this. Liberalism and socialism is the union of "I" at a lesser degree. But the are not enough and salvation occurs by the attainment to final degree. (2004, 250)

Ferit also goes through a mystical experience of the final point is the communion of the self with the eternal one. After a series of supernatural events which he can not explain through his positivistic approaches, he searches for a way out not to go mad. He expresses this saying "if I can not transcend the positivist approach which does not tell me anything but "this is this", I will believe in the total futility of mind" (Safa, 2002: 197). But the more he knows Matmazel Noraliya the more relieved Ferit feels and his soul is finally healed after witnessing the experiences of Noraliya through her diary.

What enables the classification of the two theses in the same direction is that there is not any reference to Islam by Safa in the novel. This evident similarity concerning the employment of the theme explains Safa's reading process. He has not brought up a very different view of mysticism while reading Huxley's novel. This was of course due to his growing tendency and curiosity to parapsychology. This tendency has led to his reading of *Time Must Have a Stop* under the influence of mystical ideas. Thus Safa reconstructed his horizon of expectations under the influence of his late incline to mysticism. While reading the novel he was impressed by mystical powers anyway.

Noraliya is the crucial character to identify the distance between the mysticism of the novel and Islam mysticism. Noraliya has a weak body and her attitudes do not reflect an Islamic behavior. When Safa's study Mysticism is investigated, it is seen that Matmazel Noraliye is not different from the medieval woman mystics at all (Gün, 2002: 44).

Another factor that helps us to understand the situating of Huxley's mysticism without a change of context is obvious in Safa's reference to lines from

The Perennial Philosophy. To Moran, some phrases mentioned by Noraliya in her diary are those quoted from *The Perennial Philosophy* (2004: 256). At the beginning of the diary Noraliya says that her grandmother told her that the body does not burn in hell (Safa, 2002: 263). This is the equation of the phrase "Nothing burns in hell but the self" (Huxley, 1990: 177).

In addition to description of mystical experience, the denouncement of common grounds such as Marxism, Socialism, Nationalism, and Liberalism is also common in both novels. It is not surprising when one considers the philosophical background of both novelists. Safa, in this respect brings about his accumulation of ideas, reflects his own ideology while reading *Time Must Have a Stop* and his "horizon of expectations" thus cause him to adapt the ideological background of the novel, which also reflects Huxley's own ideology. Sebastian Barnack condemns his father's socialist ideas as well as fascism in Mussolini's Italy. Ferit also rejects such ideologies while he defies all the belongings saying that he is not a socialist, not an individualist, not a nationalist (Safa, 2002: 60).

2.2   Structural Elements

2.2.1   Narrative Point of View: Similarities and Differences

The most evident parallelism between *Time Must Have a Stop* and *Matmazel Noraliya'nın Koltuğu* concerning the structures is the use of point of view as occasional withdrawal of the narrator which is third person. This technique is used by both novelists on nearly the same levels. The writers who start narrating both stories through third person point omniscient point of view change the narration mode in the following parts more and more.

The technique serves to convey the mystical experience from the first hand. But since the transition of the protagonist is more obvious in Safa's novel, this technique

is more representative of Ferit than Sebastian. The reason is that while Safa places himself as Ferit,

> Huxley is reflected in the personality of Eustace Barnack, Sebastian's uncle. Huxley, in the writing of *Time Must Have a Stop,* finds himself in Eustace's position, for in much the same way he is stepping out into new territory. […] By getting involved with the story, the reader approaches a sort of simulated version of mystical experience by being forced to release insistence upon a novelistic presentation more respectful of chronological time and pace, *Time Must Have a Stop* thus invites its readers into a controlled experiment in extending the boundaries of time (Goodrich, 1999: 148).

The same is true of Safa as well. "[…] the influence of the narrator on the novel is at a minimum degree and this influence is not more than a few short introductions and descriptions" (Tekin, 1990: 114). He uses this technique over Ferit to make the reader experience mysticism. Also known as the *mimesis* technique, it is used by Safa to make reader have its place within the sequence of events Ferit passes through. "To place the reader in the same position with Ferit, to convey him the same suspicions, to make him pursue the same questions, the writer locates Ferit as the "reflecting center" " (Moran, 2004:245-246). It is quite understandable when we do not ignore the fact that Safa had read *Time Must Have a Stop* and had been invited by Huxley to take part in the mystical process. Though Huxley's central character for reflection is Eustace, Safa does not prefer locating another character besides Ferit to reflect the events from the first hand.

At this point, understanding the nature of mysticism is significant for the analysis of narration. As Beşir Ayvazoğlu states, an important characteristic of mystical experience is the impossibility of its describing it; the mystics can not describe their experiences in the sensual and material world to other people (Ayvazoğlu, 2000: 268).

2.2.2 A Comparison of Characters

Another evident resemblance between the two novels occurs on characterization level. In *Time Must Have a Stop* Sebastian Barnack is a high school boy

at seventeen and is keen on literature, particularly poetry. He is careless about the moral issues and just seeks for the material of which the symbol is the jacket he wants to have. Ferit, likewise is an almost nihilist boy who resigned from Medicine faculty and resumes his education at the department of philosophy. The crucial point about these characters is the direction of their interest. While Huxley satirizes the poet Sebastian who is in search of perfect aesthetics, Safa satirizes the doctor and the philosopher Ferit for both the determinist nature and positivist attitude of him.

Both character reject being the classifications such as nationalist, socialist or capitalist. They are not in favor of such ideologies. This is important for the rejection of collectivity. As it was mentioned above, Safa does not find the ideologies enough to transcend the self. Besides, his incline is toward the total rejection of such ideologies in a society which will be obvious the period following *Matmazel Noraliya'nın Koltuğu*. The period beginning with this novel can be described as disconnection from his previous ideologies and development of his own independent way.

Both characters also have physical problems throughout the novel. Sebastian loses his leg during WWII and Ferit has tuberculosis which was transmitted from his father. Physical problems signify the sacrifice needed for a commitment to mysticism to the fullest.

The parallelism between Sebastian and Ferit is undoubtedly the most remarkable aspect about the Safa's reception. But there is a crucial difference between the experiences of these two characters. While the transition of Sebastian to mysticism is left vague by Huxley to a significant degree, how Ferit abandons his positivist attitudes and inherits the premises of mysticism is somewhat explained by Safa.

There are critiques of the rapidness of this transition by Berna Moran. "not only the transition to a mystic view is not depicted well, but also the changes in Ferit's personality are shallow" (Moran, 2004: 255). However, Janet Goodrich also mentions the same aspect of *Time Must Have a Stop* saying that it is due to nature of mystical experience:

> […] communion with God lies beyond will, so it lies beyond expression. This may be the greatest of mysticism's burdens on the aspiring novelist. *Time Must Have a Stop* does not convey such a moment of revelation. Sebastian's moment of enlightenment, if indeed he has one, is left out of the novel altogether. And even Eustace, who is depicted as in the presence of God, fails to experience anything beyond his power of expression in words (Goodrich, 1999: 151).

The deficiency of the language does not allow the writer to portray the mystical experience in its exact terms. Huxley thus chooses to leave the transformation of Sebastian shallow. Though Safa attempts to portray the transition and the "communion" with God, it is not naturally enough. Furthermore, since the characters are the ones who stand on the other extreme of manner the transition is never detailed enough.

Another aspect of these characters is that both Ferit and Sebastian have paranoia, hallucinations. Thus they are scared of dark, and think that they are being followed. But immediately after their communion, they get rid of their fears. This also strengthens the healing effect of mysticism.

The other characters that demonstrate Safa's reception are not as corresponding as Ferit and Sebastian are. Yet Eustace Barnack and Matmazel Noraliya, for example, who experienced the communion with God, are the characters whom both authors use to put forward a model prior to protagonists. Eustace Barnack is Sebastian's opportunist uncle who took him to Italy with him and introduced him to Bruno Rontini. Not long after their arrival to Italy dies Eustace, and there are flashbacks over Eustace Barnack which depict a spiritual union with God, a transcendental approach. Mimesis technique used for the narration of experiences also makes the character more impressive for the reader. Flashbacks of Eustace, on the other hand, correspond to Noraliya's diary notes. Eustace's interferences are mostly sudden and the reader may not realize who is telling at that moment. Safa avoids such a risk in order not to confuse the reader. Yet, this aspect of reception can be regarded as the superiority of Huxley's novel technique. The most apparent literary device which contributes to the questionable artistic quality of

Time Must Have a Stop is omitted by Safa and this makes *Matmazel Noraliya'nın Koltuğu* more philosophical and less literary than *Time Must Have a Stop*.

Bruno Rontini and Yahya Aziz are also the minor characters that can be classified as correspondents. They are the guiding figures for protagonists Sebastian and Ferit.

Bruno Rontini is introduced to Sebastian by Eustace Barnack in Italy. After Eustace dies, Bruno remains as the only character who is helpful to Sebastian. He even saves him from the crisis of stolen picture by taking the risk of being arrested. The crucial point about Bruno is that he is the major influence on Sebastian concerning his transition to mysticism. On the other hand, Yahya Aziz, in Safa's novel, is not the major influence on Ferit despite his similar guidance with Bruno. He is rather a philosophical source for Ferit to comprehend the dilemmas of positivism. The major influence on Ferit for his mystical experience is Matmazel Noraliya in the novel. This comes to mean that Safa did not find Sebastian's transition to mysticism under Bruno's guidance added another figure superior to Yahya Aziz in terms of mysticism.

They both have a deep knowledge of philosophy and warn Sebastian and Ferit against the skepticism of philosophy Safa's. Both Aziz and Bruno are the victims of the state. While Bruno is arrested by the police of fascist Italy, Aziz is not allowed to teach though he is a brilliant philosophy teacher. Thus another suffering is depicted by the novelists over Bruno and Aziz, implying that the illumination goes through sacrifices and requires enduring.

2.2.3 Time and Setting in the Novels: A Comparison

Both novels depict the present time. The important aspect concerning the time of the novels is the period in which the novels were written. *Time Must Have a Stop* was written during the WWII and the events mainly take place in early 1930s. *Matmazel Noraliya'nın Koltuğu*, on the other hand is set during the mid-1940s. While Huxley reflects the disturbances of Italy under the dictatorship of

fascist Mussolini, Safa portrays the conflicts resulting from the ongoing westernization process in 1940s. Nevertheless, this is not a very evident aspect since the major aim is to reach a transcendental spirituality and to get rid of the restrictions of material and body. Thus, there is not a stress on the problems of the time. A reason with regard to Safa is that he abandons east-west debates which dominated his preceding studies and that he diverted his attention to paranormal events and mystic ideas for four or five years before the publication of the novel in 1949.

A difference about the time in the novels is observed in the epilogues. While Huxley uses a shift in his chronological order seen as the period between Sebastian's experiences and his maturity, Safa chooses to end his novel immediately with the relieved and purified portrayal of Ferit and his union with Selma.

The settings of the novels are noteworthy due to possible identification of transitions from materialism to mysticism with the environments in which they occurred. If the novels are divided into two phases characterizing the before and after communion, the settings symbolize each phase. In *Time Must Have a Stop*, while the gloomy England symbolizes the materialism of Sebastian, Italy with its fine and shiny weather brings about the peace which is identical with communion with God. In *Matmazel Noraliya'nın Koltuğu* Istanbul is identified with materialism and degeneration while Büyükada as an isolated land is the source of mystic experience, which brings peace and healing. So the identification of different settings with the before and after of communion in *Time Must Have a Stop* is also used strategically by Safa to make the distinction between Istanbul as the urban area identical with materialism and Büyükada as the rural area which represents the healing through mysticism. It should be noted that the identification of mysticism with the rural, despite the distance between the house of Queen Mother and the city, in *Time Must Have a Stop* is not as evident as the distinction between Istanbul and Büyükada in *Matmazel Noraliya'nın Koltuğu*.

Thus, concerning the use of setting it can be said that Huxley's contrast between the gloomy atmosphere of England and sunny atmosphere of Italy shaped Safa's expectations and reflected this contrast in his novel as the contrast between Istanbul and Buyukada. This is accordance between Huxley's reflection of theme and Safa's mindset as the result of his reading process. Safa brings about his own horizon of expectations while reading *Time Must Have a Stop* and applies the same technique in his novel and setting in *Matmazel Noraliya'nın Koltuğu* reflects the same contrast symbolizing the dichotomy of mysticism-materalism.

CONCLUSION

Peyami Safa and Aldous Huxley are literary figures both of whom are known for their ideological and philosophical backgrounds. Both have turning points throughout their careers. *Time Must Have a Stop* by Aldous Huxley and *Matmazel Noraliya'nın Koltuğu* by Peyami Safa have been analyzed in this thesis to compare the thematization and structuring of mysticism in both novels. What is significant about the comparison is that Aldous Huxley is the one who employed the theme first in 1944. Peyami Safa's reconstruction of the theme in his novel has been examined on the basis of Reception Theory of which major opponents are Hans Robert Jauss and Wolfgang Iser.

The first chapter contains the theoretical background with its emergence in Germany. A brief description of its outbreak has been given to depict the shift it brought about in literary criticism. Their centralization of the reader and reading process has been explained as the major basis of this thesis.

This chapter also includes the development of Turkish novel beginning from the second half of nineteenth century till 1980s. The development consists of two periods due to clear difference between the themes. First period bears the dominance of westernization as a theme in Turkish novel till 1950. The sociocultural and political background determines mainly the themes and the characterization in the novels in this period. The reception of the novel as a genre and the movements including realism, romanticism, and naturalism in Turkey by the frontier and the succeeding novelists is also demonstrated in this chapter. While novel could not be practiced in a proper way, writers such as Halit Ziya Uşaklıgil have applied the basics of both novel genre and realism in their works. East-west dichotomy within westernization issue is the most prominent theme found in the novels of this first period. Peyami Safa, who was influenced by the post-Republic climate of Turkey also employs the east-west dichotomy in the period till *Matmazel Noraliya'nın Koltuğu*. The second period beginning from 1950s includes different issues as the center of their products. Universal themes such as the frustrated individual and class conflict are the ones that are commonly employed by the prominent authors of the period including Oğuz Atay and Yasar Kemal.

The second chapter includes the comparison of Aldous Huxley's *Time Must Have a Stop* and Peyami Safa's *Matmazel Noraliya'nın Koltuğu* through an examination of thematic and structural elements of both novels as well as the conception of mysticism beginning from the origin of the term and its understanding today. The major and crucial aspects in Peyami Safa's reception of Aldous Huxley's theme of mysticism in *Time Must Have a Stop* have been identified in accordance with the reception theory of Hans Robert Jauss and Wolfgang Iser. The ways Safa understands Huxley's mysticism and how he reconstructs this theme have been examined.

In this respect, the points of view of Huxley and Safa have been compared. Both assert mysticism as the ultimate way of healing and peace for those who are obsessively materialist and, addicted to objectivist attitude toward life. Body and soul relationship is the major motif used by both novelist to depict the restrictedness of body and superiority of soul which is all we have for a communion with the God.

With regard to structural elements, narrative techniques used by both writers represent the primary aspect to be analyzed. Safa applies the mimesis technique, if not as successful as Huxley, to make the reader experience mysticism without the interference of a third person. Characterization is also another major textual element which helps us to reveal Safa's reception of Huxley's novel. The similarities of Sebastian's and Ferit's attitudes are evident as well as the manifested discard of common grounds such as socialism, nationalism, and liberalism. Also the time and setting contribute to the parallelism between the two novels.

The general conclusion is that Peyami Safa, already inclined to mysticism during the publication of Aldous Huxley's *Time Must Have a Stop*, was deeply affected by the book and attempted to depict mysticism in his *Matmazel Noraliya'nın Koltuğu*. Safa's novel, in this respect, demonstrates how he received Huxley's mysticism. Despite not only the cultural and religious differences between Huxley and Safa but also

between the environments where they had been in until that time, Safa employs mysticism in the same manner. He also approaches mysticism as a transcendent issue and stresses the dichotomy of body – soul. Their identical conservative ideas concerning the progress of human being are the uppermost reason for this handling. Both Huxley and Safa are pessimistic about the utopist ideas of modern man. Pasificism is an important of mysticism in this respect that influences the worldviews of the two novelists. They both reject the idea of positivist progress and assert an alternative mode of thought based on spiritual happiness rather than physical and material oriented way of life. Ideologies, in this respect, are also evidently rejected by both novelists since they all give way to restrictedness with the material. Any common ground such as socialism, liberalism or nationalism is to be left behind due to their insufficiency concerning spiritual happiness. Thus it can be said that Safa located mysticism within the context of contemporary degeneration of individuals seen as obsessive materialism rather than a religious call for faith.

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